

 **Royal
Conservatory
of Music**

UNIVERSITY OF TORONTO

**Orchestral
Training
Program
1981-82**

OTP - 24

THE OTP CHAMBER ORCHESTRA



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IONA BROWN
Leader & Soloist

PROGRAMME

Sinfonia X in B minor Mendelssohn
Adagio - Allegro

Adagio for Strings Barber

Divermento for Strings, K.136 Mozart

Allegro
Andante
Presto

INTERMISSION

Concerto Op. 3 No. 10 Vivaldi
for 4 Violins and String Orchestra

Allegro
Largo
Allegro

Iona Brown - I Yvonne Hou - III
Atis Bankas - II Alec Hou - IV
Susan Round - cello
Timothy Brown - harpsichord

Symphony No. 49 "La Passione" Haydn

Adagio
Allegro di molto
Minuet
Finale: Presto

*The Principal players for tonight's
concert are: Yvonne Hou, second violin;
Catherine Jillings, viola; Susan Round,
cello; Jim Vivian, bass.*

English born violinist IONA BROWN studied in Rome, Brussels, Vienna and in Paris with Henry Szering. In 1963 she joined the Philharmonia Orchestra where she stayed for three years. For the last six years Miss Brown has been directing and appearing as soloist with the Academy of St. Martin-in-the-Fields, as well as undertaking many solo engagements with Europe's major orchestras. She has recently been appointed musical director of the Norwegian Chamber Orchestra.

As soloist and director she is recording the complete Mozart violin concertos; recently released was her recording of Vivaldi's Four Seasons, to be followed by the Beethoven Violin Concerto with Neville Marriner and the Academy of St. Martin-in-the-Fields.

This is Miss Brown's third appearance with the Orchestral Training Program Chamber Orchestra. We are both delighted and honoured to welcome her back.

OTP'S NEXT CONCERT:

HEINZ UNGER CONDUCTORS' COMPETITION CONCERT

FRIDAY, MARCH 19, 1982 AT 8:15 P.M.

ROYAL CONSERVATORY OF MUSIC CONCERT HALL

FEATURING:	Schubert	<i>Unfinished Symphony</i>
	Brahms	<i>Variations on a Theme</i>
		<i>by Haydn</i>
	Goss	<i>Harpenden Suite</i>
		<i>(World premiere)</i>

Young Canadian conductors involved in the Ontario Arts Council's CONDUCTORS' WORKSHOP will present a concert for the public. The \$1,000 prize in memory of Heinz Unger will be awarded on stage following the concert by the executive director of the Council, WALTER PITMAN.

The jury includes MARIO BERNARDI of the National Arts Centre; ALEXIS HAUSER of Orchestra London (Canada); and DANIEL DOMB principal cello of the Toronto Symphony.

TICKETS ON SALE TONIGHT - \$2.00 ADULTS
- \$1.00 STUDENTS/SENIORS

Felix Mendelssohn Bartholdy composed a great deal of music in his thirth-eight years, but he was highly selective with what he allowed to be published. The set of twelve string symphonies, which he wrote at the age of fourteen, were some of the music neither discovered nor published until after Mendelssohn's death in 1847.

This *Symphony No. 10* is somewhat of a curiosity as it exists only as a single movement in the sort of sonata-allegro form one would expect as a first movement of a three or four movement structure. Whether Mendelssohn intended this work to be complete as is, or whether it is either an alternative first movement to another symphony or just incomplete, has never been determined.

Samuel Barber, one of America's best-loved composers was born in 1910 in Pennsylvania. His compositional output includes a vast number of songs, choral and solo instrumental works, the operas Vanessa and Anthony and Cleopatra, and concertos for cello, violin and piano. The most popular of all his works, however, is the *Adagio for Strings*. Originally the second movement of his String Quartet in B minor (also written in 1936) the *Adagio's* appeal lies in its fine melodic line and unashamedly romantic, almost Mahler-like, character.

Mozart's *Divertimento in D major* (K. 136) is one of the three Salzburg Divertimentos written in 1772 when Mozart was sixteen. This work is somewhat of a mystery as it has a most unusual form. The typical Mozart divertimento contains two Minuets and often two slow movements. It was unlikely that Mozart called this work a divertimento himself. It may have been conceived as a string quartet or, more probably, as an incomplete Italian-style symphony for use during his impending trip to Italy. The wind parts would have been added later.

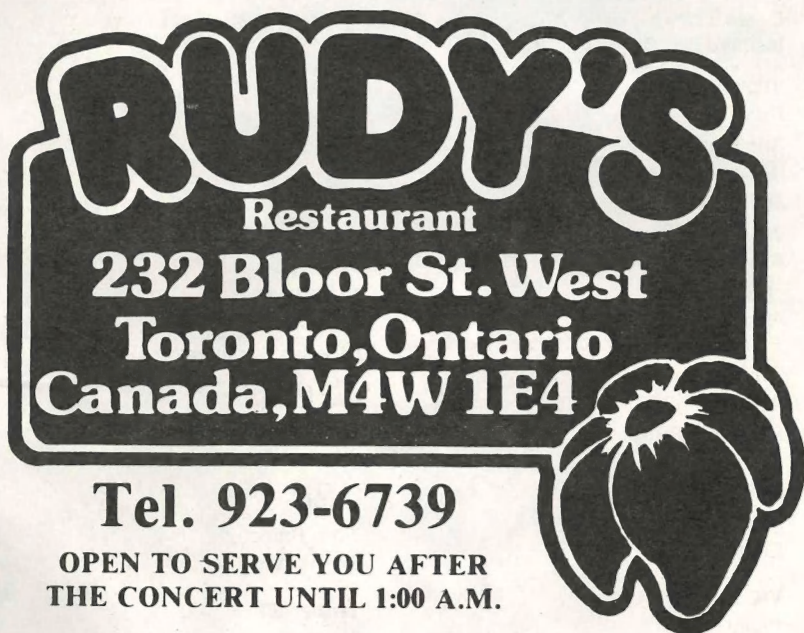
Vivaldi's Op. 3 "*L'Estro Armonico*" (The Musical Whim), a set of twelve concertos, of which Joh. Seb. Bach arranged no less than six for harpsichord or organ, is one of the composer's outstanding achievements. The present concerto *Opus 3 No. 10 for Four Violins and String Orchestra* has long been familiar in Bach's arrangement for four harpsichords, a combination unique in the literature of the clavier concerto. The fiery ardour which characterizes Vivaldi is specially noticeable in the present composition and makes itself felt even more strongly when the work is played in its original scoring for strings.

Haydn's *Symphony No. 49 in F minor "La Passione"* was written in 1768, the same year as the opening of the palace at Esterhazy. It was a time of feverish activity preparing chamber music, symphonies and operas for the new palace. Yet, in spite of this activity, there is another kind of intensity to be noted in Haydn's music of this period – an increase in the profundity and intensity of emotional expression commonly known as "*Sturm und Drang*" (Storm and Stress). *La Passione* stands firmly in the middle of Haydn's Romantic crisis, being almost devoid of any major-key lightening for relief. The title refers specifically to the dramatic mourning associated with the Christian Passion Week.

MARCH 31, 1982 – MACMILLAN THEATRE

Our second last concert of the season with RAFFI ARMENIAN conducting has been moved to MacMillan Theatre. Centre section will be reserved for OTP subscribers.

EXTRA TICKETS FOR OUR GRAND FINALE
April 17, 1982, 8:15 p.m. are on sale
at the BOX OFFICE tonight. Eleazar
de Carvalho conducts Beethoven's
Symphony No. 3, a Villa-Lobos work,
and *El Amor Brujo* by De Falla.



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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Randy Balzer
Atis Bankas
Regina Bankas
Julie Dixon
Janet Dunsworth
Alison Eldredge
Fred Heger
Alan Horgan
Alex Hou
Yvonne Hou
Rachel King
Philip Sarabura
Carolyn Smith
James Stone
Peter Stryniak
Edna Wolteger

VIOLA

Shaun Elder
Kathleen Hogan
Laurel Howard
Catherine Jillings
Cathy Martin

VIOLONCELLO

Karen Henderson
Cora Kuyvenhover
Alice Ratzlaff
Susan Round

BASS

Marilyn McKeen
James Vivian

FLUTE

Janet Ogryzlo
Dominique Soucy

OBOE

Suzanne Lemieux
Karen Rotenberg

CLARINET

Carol Ascroft
Douglas Sanford

BASSOON

Jacqueline Martinuk
Shannon Peet

HORN

John Ramsay
Bonnie Worthen

TRUMPET

Susan Barber
John Kargut

TIMPANI

Kenneth Erskine

ROYAL CONSERVATORY OF MUSIC

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ORCHESTRAL TRAINING PROGRAM

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